

BANJO SOLO
C Notation

VALSE

(Sometimes called "The Minute Waltz")

FRÉDÉRIC CHOPIN

Op. 64, No 1

Arr by Walter Kaye Bauer
Vivace



Sheet music for Banjo Solo, C Notation, Arranged by Walter Kaye Bauer.

The music is in 3/4 time, featuring six staves of Banjo notation. The notation includes various fingerings (e.g., 1, 2, 3, 4, 7P, 9P, 12P, 1P, 2P, 3P) and dynamic markings (pp, p, p a tempo). The first staff begins with a dynamic of pp and a tempo marking of poco a poco al tempo. The second staff begins with a dynamic of 7P. The third staff begins with a dynamic of 9P. The fourth staff begins with a dynamic of 7P and a circled number 2. The fifth staff begins with a dynamic of 12P. The sixth staff begins with a dynamic of 1P and a circled number 2. The seventh staff begins with a dynamic of 12P and a circled number 3. The eighth staff begins with a dynamic of 1P and a circled number 2. The ninth staff begins with a dynamic of 1P and a circled number 3. The tenth staff begins with a dynamic of 5P. The eleventh staff begins with a dynamic of 4P and a tempo marking of Stretch. The twelfth staff begins with a dynamic of 1P.

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Banjo Solo

Menute waltz

Handwritten musical score for a solo instrument, likely flute, featuring four staves of music with various dynamics and performance instructions:

- Staff 1:** Measures 1-10. Includes dynamic markings like f , ff , p , pp , and mf . Measure 10 ends with a repeat sign and two endings.
- Staff 2:** Measures 11-15. Dynamics include f , ff , p , and mf .
- Staff 3:** Measures 16-20. Includes dynamic markings like f , ff , p , mf , and f .
- Staff 4:** Measures 21-25. Includes dynamic markings like f , ff , p , mf , and f . Contains the instruction "poco rit." above the staff and "a tempo" below it. The staff concludes with a "hummmmm" instruction and a short melodic line.
- Staff 5:** Measures 26-30. Includes dynamic markings like f , ff , p , mf , and f . The staff ends with a "D.C. al \oplus then Coda" instruction.

CODA

Handwritten musical score for a string instrument, page 12, measures 4-12. The score consists of two staves. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. The second staff starts with a bass clef, a key signature of one sharp, and a common time signature. Measures 4-11 are written in black ink, while measure 12 is written in red ink. Measure 12 begins with a repeat sign and ends with a double bar line. The score includes various slurs, grace notes, and dynamic markings such as 'p' (piano) and 'f' (forte). Fingerings are indicated above the notes, and circled numbers (2, 3) are placed below the staff.

ARRANGER'S NOTE

When my first composition was published in 1925, I followed an old custom that began two centuries ago. I dedicated it, to a boy-hood friend, who afterward became my playing partner.

The custom died out a few years later, but I kept it up, because I admired the dedication and sincerity, that so many artists put into their playing. This was simply my way of showing my appreciation of their efforts.

This arrangement is dedicated to three men whose work I greatly admire. They are Chris Sands, Bill Morris and Clark Buehling.

My fervent hope is, that providing that they like it, and master it for public performance, they will not be rewarded by some idiotic listener saying, "Oh, I didn't know that you could play that kind of music on a banjo!."

✓ Walter Jay Bowes

WALTER KAYE BAUER

Wethersfield, Ct, March 10, 1989.

Guitar Acc. or
Guitar-Banjo

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4

poco a poco al tempo *p*

This system shows a treble clef, a key signature of one sharp, and a common time signature. It consists of four measures of music, starting with a single note followed by three pairs of eighth-note chords. The dynamic instruction 'poco a poco al tempo' is placed below the first measure, and a dynamic 'p' is placed above the second measure.

This system continues the musical piece, maintaining the same key signature and time signature. It consists of four measures of music, featuring a mix of eighth and sixteenth notes, with slurs indicating rhythmic groups.

This system continues the musical piece, maintaining the same key signature and time signature. It consists of four measures of music, continuing the pattern of eighth and sixteenth notes with slurs.

This system continues the musical piece, maintaining the same key signature and time signature. It consists of four measures of music, showing a continuation of the eighth and sixteenth note patterns with slurs.

This system continues the musical piece, maintaining the same key signature and time signature. It consists of four measures of music, featuring a mix of eighth and sixteenth notes with slurs.

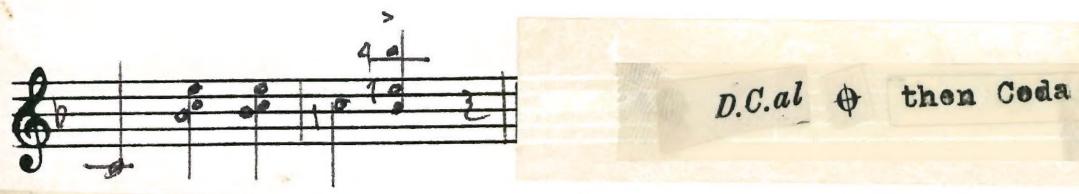
This system continues the musical piece, maintaining the same key signature and time signature. It consists of four measures of music, showing a continuation of the eighth and sixteenth note patterns with slurs. Measures 1 and 2 are grouped together under a bracket.

This system continues the musical piece, maintaining the same key signature and time signature. It consists of four measures of music, featuring a mix of eighth and sixteenth notes with slurs.

This system concludes the musical piece, maintaining the same key signature and time signature. It consists of four measures of music, showing a final set of eighth and sixteenth note patterns with slurs.

Guitar acc

Minute Waltz



CODA



Piano acc.

VALSE

FR. CHOPIN.

(Sometimes called "The Minute Waltz")

Op. 64, N° 1

Arr by Walter Kaye Bauer



Vivace.

The image shows a handwritten musical score for piano, consisting of six staves of music. The music is in common time and is written in a treble clef for the right hand and a bass clef for the left hand. The tempo is marked 'Vivace.' The score includes dynamic markings such as 'p.' (pianissimo) and 'f.' (fortissimo). The music is divided into measures by vertical bar lines. There are several rests and grace notes throughout the piece. The handwriting is in black ink on aged paper.

Minute Waltz

piano acc

1 2

D.C. al φ then Coda